JAZZ INFORMATION

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JAZZ INFORMATION

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JAZZ INFORMATION

VOLUME TWO, NUMBER FOURTEEN
FEBRUARY 21, 1941

What's New in Jazz . . .

MUGGSY SPANIER WILL BE IN NEW YORK ON MARCH 6, and rehearsals of his new large band are to begin a few days later. Already picked for the new Spanier outfit are Ray Noonan, trombone; Nick Caiazza, tenor; and Jack Ferrier and George Koenig, altos. The pianist will probably be Dave Bowman or Mel Powell, and there is still a possibility that former Crosbyites Fazola (clarinet) and Warren Smith (trombone) will be included.

BOBBY BURNET'S NEW BAND OPENED AT CAFE SOCIETY UPTOWN on February 17, replacing Teddy Wilson, who was to go into the Pump Room of the Hotel Ambassador, Chicago, a week later. Burnet, white trumpet player formerly with Charlie Barnet, has an all-colored combination organized and press-agented by Leonard Feather. Besides Burnet the men are Albert Nicholas, clarinet; Charlie Holmes, alto sax; Sam Benskin, piano; Hayes Alvis, bass; and Mainzie Johnson, drums.

The Burnet group was booked into the uptown Cafe, for two weeks only, when plans to bring in Fletcher Henderson fell through. On March 3 John Kirby's orchestra will open at the spot. A new addition to the Cafe's show is Kenneth Spencer, young Negro concert baritone; Albert Ammons, Pete Johnson, Hazel Scott and Eddie South remain.

LESTER YOUNG'S NEW BAND OPENS AT KELLY'S STABLE February 27, replacing Coleman Hawkins. The Young group, which features the leader on tenor sax and clarinet, includes Shad Collins, trumpet; Clyde Hart, piano; Nick Fenton, bass; John Collins, guitar; and Harold West, drums. Billie Holiday will sing.

MILT GABLER'S SUNDAY JAM SESSIONS AT RYAN'S continue successful, with crowds of fans and musicians attending between five and eight o'clock every Sunday afternoon. On February 16 Hot Lips Page, Sandy Williams, Sidney Bechet, Happy Caldwell, Cliff Jackson, Jack Bland, Bill King and Zutty Singleton played alternate sets with a band consisting of Max Kaminsky, Brad Gowans, Pee Wee Russell, Joe Sullivan, Eddie Condon, King and Zutty. Marty Marsala and Shelly Manne, among others, sat in, in the most exciting session of the series.

The following week, February 23, continual shuffling brought the following musicians to the stand-in various combinations: trumpeters Sidney De Paris and Max Kaminsky, trombonists George Brunies and Vic Dickinson; clarinetists Pee Wee Russell and Albert Nicholas; alto sax-

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Cover drawing by Bill Martin.

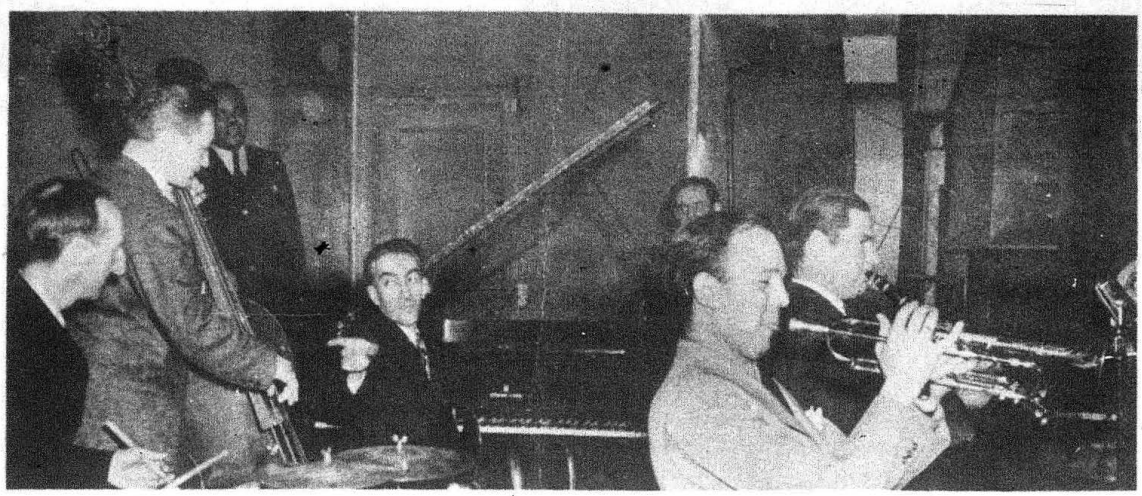

Photo by Cas Carr

THE FATE MARABLE BENEFIT: ART HODES' BAND

Joe Grauso, Earl Murphy, Art Hodes, Marty Marsala, Rod Cless

ist (for once) Joe Marsala; amateur tenor-man Tubby Silvers; pianists Joe Sullivan and Eddie Heywood; rhythm men Israel Crosby, Pop Foster, Al Morgan, Condon, Bland, Zutty and Arthur Herbert. Dickinson's growl solos matched De Paris' for audience attention.

On March 2 Henry Allen, Higginbotham and Edmond Hall make a return appearance at Gabler's session, following their first broadcast on the NBC Basin Street program, February 24.

SANDY WILLIAMS JOINED FLETCHER HENDERSON'S ORCHESTRA, still at New York's Roseland Ballroom. Trombonist Williams, who replaces Freddy Robinson, was formerly with Coleman Hawkins. Another ex-Hawkins brassman, Herbie Holland (better known as "Peanuts"), is now in Henderson's brass section replacing Jonah Jones, who left to join Cab Calloway. Herbie Cowans, Henderson's drummer, also left and was replaced by Kenny Clarke. Plans to book the new Henderson outfit into the uptown Cafe Society hit a snag and were abandoned.

BENNY CARTER'S BAND WAS HELD OVER AT NICK'S, in New York, until March 1. Recent changes in Carter's line-up result in the following complete personnel: Lincoln Mills, Thomas Lindsay, Sidney De Paris, trumpets; Vic Dickinson, Joe Britton, James Archey, trombones; Alfred Gibson, tenor and clarinet; Ernie Powell, tenor; James Johnson, alto and clarinet; William White, baritone and alto; Sonny White, piano; Herbie Thomas, guitar; Charlie Drayton, bass; Isaac Cruickson, drums. Charlie Bourne still plays relief piano at Nick's, though George Zack and Art Hodes subbed for him during a recent illness. Pee Wee Russell brought a band into Nick's to play the Monday off-night on February 24, and may get the off-night job permanently.

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Eugene Williams, Editor. Ralph J. Gleason, Jean M. Reyburn, Associate Editors. Edward Rice, Jr., Art Editor. New York Staff: Herman Rosenberg, Donald Wolf. Chicago Staff: John Steiner, Wesley M. Neff. Boston Staff: Charles Miller.

A COURSE IN "JAZZ APPRECIATION" WAS ANNOUNCED by the Metropolitan Music School. The school, located at 68 East 12th Street in New York, announces a course of twelve weekly lectures by Ralph Berton, who conducts the "Metropolitan Review" on Station WNYC and recently ran Sunday jam sessions at the Village Vanguard. Berton will lecture Saturday afternoons, beginning March 1, on such topics as Blues, Jazz Intonation and Inflection, Development of Modern Jazz Styles, New Directions in Jazz, and Jazz and the Audience. The lectures will be illustrated by recordings and personal appearances by jazz musicians.

In announcing the course, the Metropolitan Music School said that "Jazz, a widely accepted musical idiom, has until today been curiously scorned by musical institutions of learning, possibly because it has been stamped as merely a medium of entertainment... It is a musical expression which you may like or dislike, but are never indifferent to; a new and distinct idiom with a set of values peculiar to itself. ...These lectures are designed...to furnish guidance towards the recognition and enjoyment of genuine jazz for what it is, and towards the establishment of a higher standard of popular taste and appreciation.

BABE RUSIN REPLACES LOU HOLDEN AT THE HICKORY HOUSE, February 28. Rusin, tenor sax favorite who has played with Goodman, Dorsey and other top name bands, is rehearsing a new seven-piece outfit including Nat Jaffe on piano. Sinclair Mills plays relief piano at the Hickory — and Rusin's sister Sonny, incidentally, has the same job at Childs' 103rd Street Rainbow Room, where Art Hodes' band recently played.

Photo by Cas Carr

THE FATE MARABLE BENEFIT: MUSICIANS AND LISTENERS

Left to right, front: Milt Gabler, Henry Allen, Timme Rosencranz, Herman Rosenberg. Back: Joe Sullivan, Zutty Singleton, Doc Sklow, Al Morgan, Rod Cless.

SATCHMO

Strand Theatre.
Syracuse New York,

February,8th,1941,

Dear Brother Nat:

'And Brother Members of the Minor Chord Club.. I received your fine and Righteous letter concerning our Boy Fate Marable...My My My...Boys youall couldn,t have thought of a better thing in this man,s world - than to do what youall are doing for Brother Fate Marable..!No Suh'...There is,nt anything in the world too good for thee Fate Marable...That's the way I've always felt about him...And to know that there's Hundreds of others that feel the same way that I do - Well - That Make's this Ol Satchelmouth Boy'Veree Veree Happee.....'Ump -'Scuse My French...

I am sending the amount of 'La,Jon(meaning money) that you asked for, with a few Nickles over,and also the Tickets, maybe you can sell them over again....

I saw Brother Marable when we played St Louis at the 'Comet Theatre...We had one of those good old time chats, you know - the kind that bring's back Old Memories...He stayed back stage in my dressing -'We Wuz Runnin our big mouth's, Profusionly...."Ump - Did,dat Come Outa Mee?....

All the boys in my Band wishes to be remember,d to you and all the Brother Members...They all are so sorry that they can,t be there on hand to take part in the affair...After all, the majority of the modern Musicians that's playing anything worth while today are right from under the Fate Marable Banner... Yessir - Mr Fate Marable is responsible for a whole lot of us 'Beating It Out To Day...I know - personally myself - I have a whole lots to thank brother Marable for...And By Crackie I Doooo.... There's Nothing I would,nt do for that little'River Mouth Boy..... And I am sure he realizes it too.....

Well Pals I guess I've said enough to be runnin... So I'll say to all of you - Take Em Slow...And don't forget - that I have no Secretary to do my writing for me...I do all of my own Struggling on this Typewriter...Not that I am bragging or anything like that - but you boys will admit that I am a 'B-tch on this Gaget...'Eh?...'Two Fingerly Speaking...Ha...Ha...

So again I'll say goodnight to all of you, and God Bless You's Also...Drop Ol Satchmo a line or two in Chicago at the Oriental Theatre...A letter from you's will be most 'APPRECIATABLE'... 'Ump - 'Dere I Go With Dem Beeg Woids Again...'Tee Hee...All the Best to those whom I have,nt mentioned.....

Am Redbeans and Ricely Yours,

Louis Armstrong.

THE MINOR CHORD CLUB'S FATE MARABLE BENEFIT, at the Renaissance Casino February 10, raised about enough funds to pay the expenses of the affair. The club, consisting of veterans of Marable's Mississippi steamboat bands and headed by trombonist Nat Storey, had planned to use the proceeds of the benefit to bring the ailing pianist to New York.

Bardu Ali was master of ceremonies at the affair, which presented music by Wilbur De Paris, Freddy Moore, Cas Carr, Art Hodes, Lips Page and their bands, Snub Moseley's trio, and an hour of jam by Henry Allen, Frank Newton, Happy Caldwell, Joe Sullivan, Al Morgan and Zutty Singleton. Frankie "Half Pint" Jaxon sang with this band and with the Hodes outfit.

Louis Armstrong, Marable's most famous alumnus, was out of town and could not appear at the benefit. His support was indicated in a letter to Storey, part of which we reproduce elsewhere in this issue.

ART TATUM MADE HIS FIRST BAND RECORDS in several years on January 15 at Decca's New York studios. Tatum's pick-up combination, which made four sides including two originals, featured: Joe Thomas, trumpet; Edmond Hall, clarinet; Tatum on piano; Johnny Collins, guitar; Billy Taylor, bass; Eddie Dougherty, drums.

DAVE MARTIN IS LEADING HIS OWN BAND AGAIN at the Hotel St. George in Brooklyn. Martin, recently pianist with Eddie South at Cafe Society uptown, left South to return to his old stand in the Brooklyn hotel. His line-up includes Bill Dillard, trumpet; Charlie Frazier, Joe Thomas, Walter Wheeler, saxes; Eddie Gibbs, guitar; Dick Fulbright, bass; Yank Porter, drums. Martin, of course, plays piano and Dee Williams is vocalist. The band opened February 11, and is booked for eight weeks.

BOSTON IS GETTING A BIT OF JAZZ MUSIC FOR A CHANGE, correspondent Charlie Miller writes, in the form of the Jones Brothers' eight-piece outfit at the Savoy on Columbus Avenue. Included in the group is a tenor player named Roscoe McRae (no relation to Teddy), who plays "the nearest to Coleman Hawkins that I've ever heard, outside of the Hawk himself... the find of the year. McRae is the most exciting thing in Boston since Hackett played at the Theatrical Club."

SUNDAY AFTERNOON JAM SESSIONS IN PROVIDENCE, at the Beachcomber in the Crown Hotel, have become increasingly popular. Besides a gang of surprisingly good local talent, guest stars have been featured including Bobby Hackett and Hot Lips Page. Among the local stars, Bernie Billings (clarinet, ex-Muggsy Spanier) and trumpeter Rico Vallesi are outstanding. Bringdowns are in the minority, and the sessions definitely worth the ride from Boston.

HOYTE KLINE NOW LECTURES MONTHLY ON JAZZ at John Wade, Inc., a music shop in Cleveland, Ohio. Kline, nationally known collector who has gathered the best hot record collection in the middle west, talks informally about jazz and illustrates with his own records. A group of about fifty Cleveland hot fans attended the first lecture, February 16. Success of the first talk, and the attendant publicity, may result in a recorded hot jazz program, run by Kline, on a local radio station under the sponsorship of a Cleveland music dealer.

NESUHI ERTEGUN BEGAN A SECOND SERIES OF JAZZ TALKS at The Bookshop in Washington, D.C., February 20, with a discussion of King Oliver, Louis Armstrong, and Chicago in the early twenties. Ertegun, sole

Blue Note photo by Francis Wolfe

EDMOND HALL CELESTE QUARTET

Two 12-inch discs by this group (Hall, clarinet; Meade "Lux" Lewis, celeste; Charlie Christian, guitar; Israel Crosby, bass), this month's Blue Note releases, are Celestial Express — Profoundly Blue and Edmond Hall Blues — Jamming In Four.

hot fan at the Turkish Embassy and one of Washington's leading collectors, has lectured on jazz previously at the book and record shop, located at 916 17th St. N.W. in the capital.

THE COACH, IN CHICAGO, REVERTS TO A MODERN FRIARS INN with surprising regularity on early Tuesday mornings. Baby Dodds, Jimmie Noone and their band do their six-hour stretch and then settle back to provide a background for such frequent visitors as Paul Mares (who runs the P-M Barbecue in the same block), Wingy Mannone and his pianist Floyd Bean, and an odd assortment of horns and strings which sit in the crowded spot at nearby tables, never bothering to squeeze into the group on the stand. The audience includes such Chicago hepsters as Hoefer, John Reid, Lim, Neff, Hugh Davis, Von Physter, etc.

NEWS IN BRIEF: Charlie Dixon, banjo player in Fletcher Henderson's earliest orchestras, died in Jersey City last December... Ex-bandleader Teddy Hill is now manager of Minton's Playhouse, 210 West 118th Street, New York... Chauncey Haughton left Calloway's sax section to join Ella Fitzgerald, replacing George Dorsey... Trumpeter Lee Castaldo joins Artie Shaw... Another trumpet man, Dick Donahue, has joined Louis Prima... Pete Brown's trio opened January 28 at the Log Cabin in Fonda, N. Y., Sidney Bechet's old stand... In Milwaukee, Wild Bill Davison has moved his combo to Lakota's Bar in the Mariner Building... The De

Lisa Club in Chicago burned down last week, throwing Red Saunders' band, Pha Terrell and Billy Mitchell temporarily out of work... New York's Fiesta Danceteria, first of the nationwide wave of low-priced combination cafeteria-dancehalls, folded last week after fifteen months of operation.

Duke Ellington leaves the Casa Manana in Culver City, California, on February 20 to tour the West Coast until his date at the Los Angeles Paramount in April... Earl Hines' tour heads towards Florida, with a return to New York's Apollo scheduled for April 18... Count Basie is one-nighting in the South and Middle-West, and will play Chicago's Savoy Ballroom April 13... Louis Armstrong's orchestra played the Oriental Theatre, Chicago, for the week beginning February 13, and is now back in New York... Billy Hicks' Sizzling Six opened for four weeks at the Blatz Gardens in Milwaukee... Wingy Carpenter is back at the Black Cat in Greenwich Village, New York... Les Hite's band, with Al Morgan on bass, was at New York's Apollo Theatre, for the week of February 14. The following week the Apollo presents a musical, "Up Harlem Way", with Billie Holiday and other colored stars. Beginning February 28 Apollo audiences will see Donald Heywood's "Tropicana" revue, featuring Sister Tharpe among others.

In Chicago, Laura Rucker has replaced Lil Armstrong at Tin Pan Alley... Vibraphonist Max Miller has moved into the jazz concentration on Randolph Street, opening a new place near Clark, the Barbason... Bob Crosby will follow Larry Clinton into the Panther Room on March 5... Bud Freeman (late of Florida), Roy Eldridge, Jimmy MacPartland and guitarist George Barnes were scheduled for Harry Lim's February 23rd session... Teddy Wilson follows Matty Malneck at the Pump Room for his Chicago debut... Mel Henke is featured in Lew Storey's group at Graemere's Glass Hat.

NEW YORK

GREENWICH VILLAGE

Red Allen's band, at Cafe Society. Allen, trumpet; J.C. Higginbotham, trombone; Edmond Hall, clarinet; Ken Kersey, piano; Billy Taylor, bass; Jimmy Hoskins, drums. Also: Meade "Lux" Lewis, Mae Diggs, Willie Bryant.

Benny Carter's orchestra, at Nick's. Also: Charlie Bourne, solo piano.

Zutty Singleton's trio, at Village Vanguard. Zutty, drums; Joe Eldridge, alto; Don Frye, piano. Eddie Heywood, Jr., show pianist. Beginning this week the Vanguard will be closed Mondays.

Lennie Ware's trio, at George's. Chauncey Graham, tenor and soprano sax; Prince, piano; Ware, guitar.

MIDTOWN

Bobby Burnet's band, at Cafe Society (until March 3; replaced by John Kirby's orchestra. Burnet, trumpet; Albert Nicholas, clarinet; Charlie Holmes, alto sax; Sammy Benskin, piano; Hayes Alvis, bass; Mainzie Johnson, drums. Also: Albert Ammons, Pete Johnson, Kenneth Spencer, Eddie South, Hazel Scott.

Babe Rusin's band, at the Hickory House (starting February 28). Also: Sinclair Mills, relief piano.

Joe Marsala's band, at the Famous Door. Marty Marsala, trumpet; Joe Marsala, clarinet; Ben Glassman, Johnny Smith, saxes; Dave Bowman, piano; Carmen Mastren, guitar; Gene Traxler, bass; Shelley Manne, drums; Adele Girard, harp.

Lester Young's band, at Kelly's Stable (starting February 27). Shad Collins, trumpet; Young, tenor sax and clarinet; Clyde Hart, piano; Johnny Collins, guitar; Nick Fenton, bass; Harold West, drums. Also: Billie Holiday.

FATE MARABLE'S CAPITOL REVUE DANCE BAND, 1919.

Left to right: Henry Kemble, bass; Boyd Atkins, violin; Fate Marable, piano; Johnny St. Cyr, banjo; Davey Jones, tenor and mellophone; Norman Mason, alto and cornet; Louis Armstrong, valve and slide cornet (Fate didn't like the slide cornet, and made Louis stop playing it); Lorenzo Brashear, trombone; Baby Dodds, drums. Photo by courtesy of FateMarable.

LOUIS ARMSTRONG

IN THE PAST AND TODAY

by Hugues Panassie

Few things are as disheartening as the attitude of the critics towards Louis Armstrong during the past few years. It is the attitude of prejudiced people who will not make the least effort to understand. Critics judge Louis today by what he used to do in the twenties. They donot realize that such a creative musician is bound to change in his own sphere, and cannot always remain the same as he was at the beginning of his musical career.

If one listens carefully to all the records Louis made between 1922 and 1940, in fact, he will realize that Louis never ceased to evolve, and that from year to year one can detect changes in his playing.

Listen to his oldest recordings, thosewith King Oliver and Fletcher Henderson and his first Okeh records with his own Hot Five (Heebie Jeebies, Muskrat Ramble, King of the Zulus.) He was then a typical New Orleans trumpet player, always playing on the beat, very similar to other great New Orleans trumpeters, such as Tommy Ladnier. Yet even at that time, one can detect his extraordinary fantasy of imagination and the boldness of his melodic ideas.

Soon after, in his Hot Seven records (such as Potato Head Blues, Wild Man Blues) and in those with Earl Hines (Basin Street Blues, Tight Like This), Louis, without abandoning that solid New Orleans swing, becomes more and more audacious. He starts to create fantastic solos of stupendous power and brilliancy. Since this brilliancy naturally makes more impression on the listener, this period marks the beginning of Louis' great celebrity.

As Louis felt more and more ideas inspire him, and his ability on the instrument became more and more polished, he went further in the same direction during the ensuing years(1929-1931) and reached his climax in creating solos of terrific power. This is how he plays in I'm A Ding Dong Daddy, one of the most unbelievable solos of his whole career.

But this new step forward led him to play a lot in the high register; and the public, being overimpressed by Louis' colossal instrumental work, liked it and asked for more. It is since that time that Louis has been considered more as a virtuoso than as a creator. It was then, too, that critics began their arguments against him, and spoke of his decline. But what is the matter with them? Don't they notice that, while he plays these "high-note" choruses on Chinatown and Super Tiger Rag, Louis is recording such masterpieces as All of Me, Keepin' Out Of Mischief Now, Wrap Your Troubles In Dreams, and Lazy River, in which he shows as great creative power as before?

His Victor records (1932-1933) were largely dismissed too. It is true that some of them are not very good. His new Mahogany Hall Stomp and St. Louis Blues, for instance, can't compare with the old versions of the same numbers. But it was not sufficiently observed that some of these Victor records are beautiful, such as Gotta Right To Sing The Blues, There's A Cabin In the Pines, Some Sweet Day, and the extraordinary That's My Home, which certainly is one of the best records Louis ever made. This is one of the first waxings in which Louis' "cloudy" tone is noticeable, a change from the brighter tone of the earlier years. The new performance of Basin Street Blues is not as perfect as Louis' old Okeh one, because of a less perfect band; nevertheless it shows how Louis can renew himself on the same number, and how many new things he has to say.

Louis hardly ever recorded during the time he spent in Europe. A few months after he returned to the States he began his new series of recordings for the Decca company. A great change seems to have happened to him during this time. On the Deccas he forsakes the exuberant choruses to return to a simpler style, sticking closer to the melody in his solos. Except for the codas there are no more high-note effects. In other words he plays perfectly musical choruses, but they sound too different, to the critics, from what he used to do in the old days, and also not fantastic enough. For these reasons, the critics dismiss with amazing indifference such marvellous records as Thanks A Million, I'm Putting All My Eggs In One Basket, Ev'n Tide, Darling Nelly Gray, Jubilee, Sweet As A Song, On The Sunny Side Of The Street, When The Saints Go Marchin' On, You're Just A No Account, and lots of others.

Critics still complained that Louis played in the high register too much. They began to feel unreasonably opposed to any solo featuring high notes. What is the matter with high notes? Fifty High C's played over and over with no reason at all may sound very tiresome, but phrases played in the high register may be very moving as long as they mean something melodically. Take for instance Jubilee. In this record, after his vocal, Louis takes two choruses in the high register. Nobody, unless prejudiced, would think that these are high notes played for effect. On the contrary, it it a beautifully phrased solo that swings with the greatest ease.

Critics also say that if Louis plays closer to the melody nowadays, the reason is that he lost his creative power. They don't understand that Louis is playing so because he wants it that way. To understand how Louis arrived at such a way of playing, one must realize that such a genius as Louis would not be satisfied to play the same way all the time. As his evolution between 1922 and 1931 proves he created more and more surprising things during that time, surpassing himself every year. He struggled constantly to advance. Why does he not do it any more? Because he attained his goal, there is no further step to take.

Today, Louis is the man who triumphed over everything. Previously he fought his way in every solo; and that explains the fantastic ways of expressing himself through his music, which gave us so many incredible records. Now, he plays as a man who is above the battle, who has no need to struggle any more, a man who dominates everything, who knows everything and to whom a single note held at the right time is enough to express as much as he would have done before in a long phrase.

To illustrate what is said above I advise my readers to listen first to the three choruses Armstrong recorded in Fletcher Henderson's Sugar Foot Stomp in 1925, and then to the same three choruses he played in the same number under the title of Dipper Mouth Blues, with Jimmy Dorsey's band, recorded about three years ago for Decca. Louis plays almost the same phrasing on both. But although there is the same melodic line, there is a world of difference because of the way it is played. In the old record one feels a man full of ardor and petulance, yet already master of himself. On the later record, the man has kept all the freshness of the youth, but after having struggled with life and won, has reached a perfect detachment. Beautiful as the earlier interpretation may be, I find more beauty still in the recent one.

I advise those who pretend that Louis lost some of his creative power to hear successively the old Save It Pretty Mama, made with Earl Hines, and the new one on Decca. Please compare carefully the first muted trumpet chorus on each, and say sincerely whether the new one is in the least inferior in ideas and beauty. But there is no need to argue further about this, for only prejudiced people would deny such an obvious fact.

As for the rumor that Louis no longer plays in the solid New Orleans style of the twenties, it is hardly understandable. During the last three years, especially, Louis

has come back to a very simple style, not identical to the old one but an "on-the-beat" style anyhow. Listen to him in Bye And Bye, for instance.

To my mind, Louis Armstrong now is greater than he ever way. He may not play as many amazing and unexpected phrases, but he has only to blow his horn to create the most thrilling sounds I have ever heard in jazz music. Is not his Struttin' With Some Barbecue on Decca a real triumphal chant? And if he does not produce as many perfect records as he once did, it is simply because the bands that support him are not so good.

Louis Armstrong is misunderstood, just as other great geniuses have been, because instead of remaining on the same spot he went forward constantly. I can affirm with certitude that he will change again. It is naturally impossible to say how, the future being a thrilling mystery. Anyhow it can only be, for him, a triumphal march forward. For, I repeat it, now he has won.

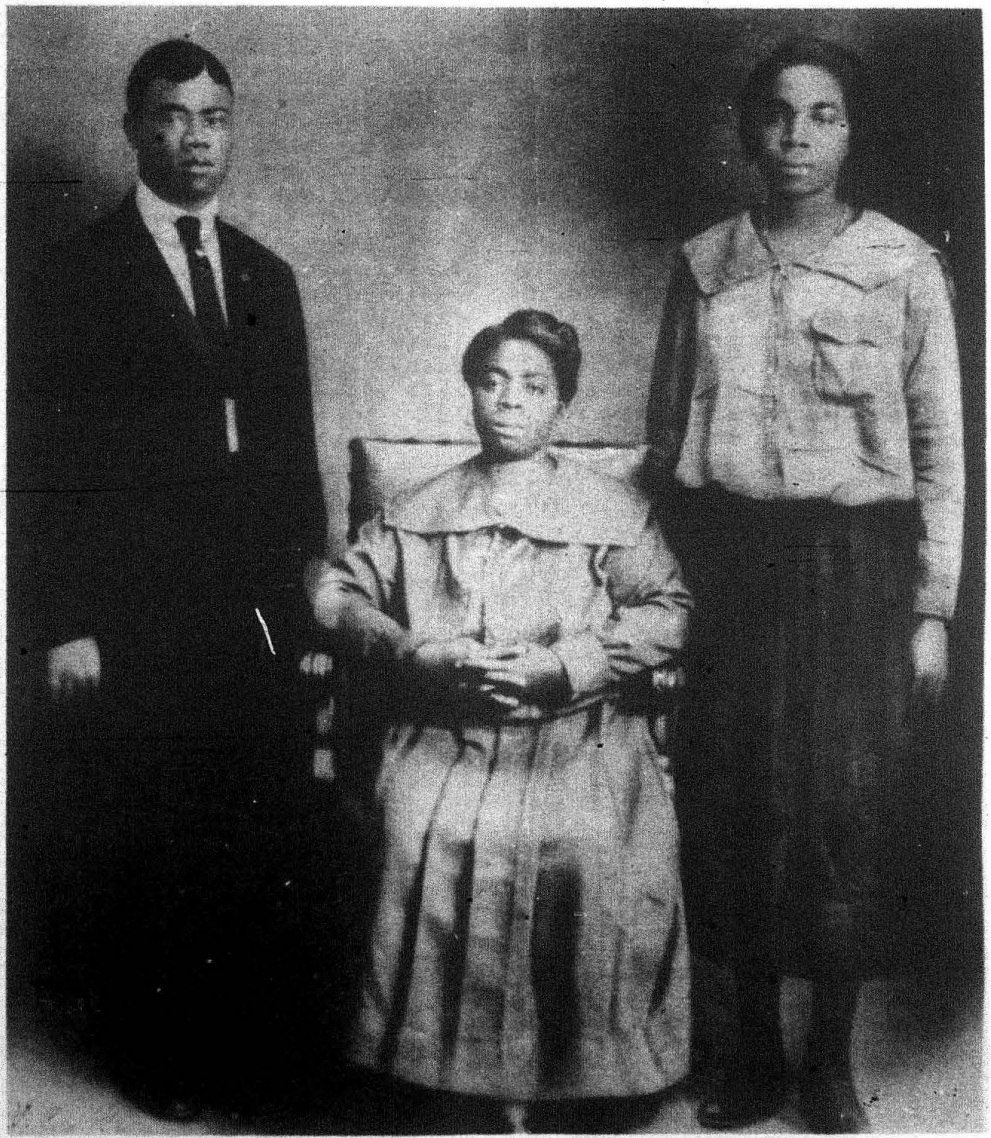

Photo by courtesy of Nat Storey

LOUIS ARMSTRONG, HIS MOTHER AND SISTER: 1920

THE SAFETY VALVE

MORE ON CRITICISM

by William C. Love

This is the eighth in a series of guest columns by prominent collectors. The editors do not necessarily agree with the ideas expressed. The title of the series is specially significant -- all contributors will be permitted to blow their top.

Various articles on critics and criticism by such luminaries as George Hoefer, etc., have prompted me to advance my own ideas on the subject. I do not intend to limit this article to criticism, however. Contributors are invited to "blow their tops", so I'd like to try my luck.

I have before me Ted Locke's article on Jazz Critics (Down Beat, February 15.) This article expresses my own views very aptly. I'm frequently in accord with Ted on music, and now find myself in accord with his views on criticism. It is now unnecessary for me to say as much as I might have before Ted's article came out. Repetition, I'm sure, is worth little. But I wish to go farther in saying most critics are not qualified.

There are practically no critics writing today that seem to get the fine distinction between real honest-to-goodness jazz and pleasant, expertly played, listenable music in the jazz or swing style. Too many so-called critics judge jazz by the musicians' standards spoken of by Hoefer recently (JAZZ INFORMATION, July 26, 1940). George pointed out that musicians are more than apt to allow admiration of technical ability and finesse to influence their opinions on jazz.

Doubtless such records as Hawkins' Body And Soul and records by Shaw's Gramercy Five appeal greatly to the musician. I personally find them quite listenable if some one else puts them on, but I do not find myself digging them out when I set out to play what I want to hear. The virtuoso effect confuses many a critic. It is the ability to single out the really hot records with drive, guts, breathlessness (for this quality listen to Louis on Clarence Williams' Cake Walkin' Babies or Erskine Tate's Stomp Off) and subtlety that distinguishes the real jazz critic.

This is not to say that there are not plenty of men qualified to write criticism. There are many such as Locke, Frazier, Hieber, Russell, Blackstone, Hoefer, Coverdale, Van Praag, Panassie, Merrill Hammond, Gene Williams and many musicians and collectors who know their jazz. Unfortunately, it is seldom that any of these get into print in the review columns. Down Beat has never had a staff critic of any ability. Metronome has never had anything worth reading in the line of criticism. Other sources, such as Tempo, have been sadly lacking in expert jazz criticism. Marshall Stearns, for example, somehow impresses one as "not getting the point" though he usually recommends, as if by habit, most of the real jazzmen. Fortunately, JAZZ INFORMATION has produced, through Gene Williams and Ralph Gleason, tasteful if entirely too analytical criticism.

J. I. makes the mistake of analyzing records seemingly on the assumption that musicians try to

achieve certain definite effects. This is not the way improvised hot records are made. As Steve Smith said of his H.R.S. Originals, "Hell, we didn't try to do anything but play hot music."

About George Frazier, the most vulgar, dogmatic, eccentric, don't-give-a-damn-for-anybody critic in existence, all I can say is that he is sincere and knows jazz music. His stupid and irrelevant tirade against original label collectors was the most asinine piece of muck any jazz personality ever wrote. Slips like that do not tend to make collectors rely on George's judgment. He should confine his efforts to more useful articles such as his current one on Red Norvo.

Granting that there are some men qualified to criticize jazz, it must still be said that no one is free from faults, slips, or personal bias. Anyone thinks his favorite musician is the greatest (ahem, I know Louis is), so this element must be allowed for by the broadminded reader. There is, in fact, room for disagreement so long as only real jazz and jazz musicians are in question. Who can say positively that Bix was greater than Muggsy, or that Freeman was greater than Hawkins (when both were good)? For myself, I take Pee Wee Russell on tenor over them all but I must admit the possibility of others thinking differently. Even Ted Locke has biased opinions. For instance, he doesn't care for Louis after the so-called Hines period. But he doesn't tell me I'm all wet when I say that Louis is still tops, with the most gorgeous tone any musician ever possessed and ability to entrance me beyond that of any other musician.

Well, enough of criticism. Here goes the "top" as I blow off a little.

In addition to being a first-rate critic and artist (painting, you know,) Ted Locke is a Grade A hot musician. He blows alto and cornet. It is on alto that he shines, playing the traditional Chicago style -- very staccato, raspy, etc. Ted's battered second-hand alto has given me some of my finest kicks. I'm lucky enough to have a few discs waxed in my "good old days in Beantown" featuring Ted. I also have some more recent ones on which he plays tenor, ably supported by Bill Cathcart on piano and the terrific clarinetting of the crippled jazz player Charlie Vinal. Ted doesn't handle tenor as well as alto, but on this date he turned out some fine stuff, acceding to my request to "play it jerky, Ted."

Another first class jazz musician about whom little is said is the great Yank Lawson. This superb trumpeter has taken his place in my personal hall of fame with Louis and Muggsy as the three all-time great hot trumpeteers. Bix was great, his melodic line was beautiful and his ideas were endless, but he lacked the guts and drive of the three colossals. (Here again personal bias takes precedent.) Lawson is, I believe, the most forceful trumpet player of them all. His vicious attack and constant good taste combine to produce music that is lasting. Listen to Crosby's Dogtown Blues and Dorsey's Milenberg Joys for samples. Yank is superb on both stomps and blues.

In the recent releases I see more evidence of the regrettable way jazz reissues have been abused. Many records have been reissued several times on different labels. With such an immense quantity of fine unavailable jazz records to draw on, there is no excuse for this repetition. It is unfortunate that Columbia is passing up so many of its fine cut-out records and issuing so many second masters scarcely different from the originals. Such masterpieces as Tate's Stomp Off, Oliver's Riverside, I Ain't Gonna Tell Nobody and Snake Rag, and the many beautiful Armstrong blues accompaniments, should have been the first to become available. It is likewise annoying to be forced to buy sides you already have in order to get a previously unissued side. Columbia's reissue policy is commercial and insincere.

NEW RECORDS

DICKY WELLS BLUES Vi 27318

Dicky Wells, trombone; Sam Allen, piano; Roger Chaput, guitar; Bill Beason, drums.

BILL COLEMAN BLUES

Bill Coleman, trumpet; Django Reinhardt, guitar.

A Victor reissue gives American hot fans their first crack at two sides recorded in France by American musicians and originally issued on the Swing label.

Dicky Wells Blues, which is solo trombone from beginning to end, is probably the best of all the sides produced by Swing. It was made when Wells, Allen and Beason were in France with Teddy Hill's orchestra; Chaput was the only French hot man on the date. Dicky Wells Blues is not only one of the best trombone solos ever waxed; another distinction is that it contains the most ridiculous engineering fault ever allowed to get past the studio. Only a few notes are spoiled, however. Most of the record consists of Dicky's fine improvisation on the blues. His broad tone, often very similar to Teagarden's, is excellent. The ideas and phrasing are typically trombone, and good.

Bill Coleman Blues, on the reverse, is much inferior. Coleman plays throughout in a floating muted style, such as he and Frankie Newton now affect. His inspiration is quite uneven, combining some delicately impressive ideas with a few spots of quite bad taste. And Django Reinhardt's accompaniment is overprominent and not solid enough.

QUINTET OF THE HOT CLUB OF FRANCE Vi 27272

PARAMOUNT STOMP
SWINGING WITH DJANGO

Stephane Grappely, Michel Warlop, violins; Django Reinhardt, Joseph Reinhardt, Eugene Vees, guitars; Louis Vola, bass.

Except for Django Reinhardt's solo playing at the beginning and end of Swinging With Django, there is little of interest on that side. Paramount Stomp is so much better that -- with the provision that the quintet's music should neither be called jazz nor too much encouraged -- we recommend it to anyone whose tastes in jazz verge toward the Continental. The solo Django takes on Paramount is remarkable -- a fine example of the playing of an extraordinary guitarist whose contact with the jazz tradition, while limited, has strengthened him considerably. Grappelly is not objectionable, and plays an interesting little duet with Warlop (another French hot fiddle exponent) at the end.

METRONOME ALL-STAR BAND Vi 27314

BUGLE CALL RAG
ONE O'CLOCK JUMP

Harry James, Ziggy Elman, Cootie Williams, trumpets; Tommy Dorsey, J.C. Higginbotham, trombones; Toots Mondello, Benny Carter, Coleman Hawkins, Tex Beneke, saxes; Count Basie, piano; Charlie Christian, guitar; Arthur Bernstein, bass; Benny Goodman, clarinet; Buddy Rich, drums.

RECORD AUCTION!

RULES: Auction closes midnight, March 20, 1941. At close of auction winners will be notified and records shipped upon receipt of check or money order - thus saving you C.O.D. fees. You pay for records and postage only. Packing and insurance will be paid by us. All records are in NEW condition unless otherwise specified: (e) excellent, (g) good, (f) fair.

LOUIS ARMSTRONG'S HOT FIVE, etc.:			
Irish Black Bottom - You Made Me Love You	OK	8447	$2.50
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Mixed Salad - I Can't Say	Co	14465	$1.50
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Sobbin' Blues - Farewell Blues	Vo	1152g	$0.75
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EVA TAYLOR, Acc. Williams Trio (with BECHET):			
Jazzin' Babies Blues - Irresistible Blues	OK	8129	$1.50
LIL JOHNSON, Piano by Charles Avery:			
Never Miss Your Jelly - Never Let Your Left Hand	Vo	1299g-e	$0.75
JOSIE MILES, Acc. Joe Smith and Fletcher Henderson:			
War Horse Mama - You Don't Know My Mind	Ge	5359	$0.75
CHIPPIE HILL, Acc. Louis Armstrong:			
Trouble In Mind - Georgia Man	OK	8312	$0.75
LILY DELK CHRISTIAN, Acc. Armstrong Hot Four:			
Too Busy - Was It A Dream	OK	8596	$0.50
DUKE ELLINGTON ORCH.: Misty Mornin' - Blues With A Feelin'	OK	8662	$0.75
Jubilee Stomp - Take It Easy	OK	41013	$1.50
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WASHINGTONIANS: Take It Easy	Cameo	8188g	$0.75
LUIS RUSSELL: Savoy Shout - Lazy Duke (DUKE ELLINGTON)	OK	8760	$1.50
Feelin' The Spirit - Doctor Blues	OK	8766	$1.00
Saratoga Shout - Song Of The Swanee	OK	8780	$1.00
Tight Like That - Call Of The Freaks	OK	8656	$1.00
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Marguerite - Milenberg Joys	Ge	5217f	$1.00
FRIARS SOCIETY ORCHESTRA: Oriental - Farewell Blues	Ge	4966g	$1.50
Eccentric - San	Ge	5009f	$1.00
BROADWAY BELL HOPS (Bix):			
There Ain't No Land Like Dixieland - Cradle In Carolina	Ha	504g	$1.50
BIX AND HIS GANG: Jazz Me Blues - At The Jazz Band Ball	OK	40923	$1.50
NEW ORLEANS LUCKY SEVEN: Royal Garden Blues - Goose Pimples	OK	8544	$1.50
PAUL MARES: The Land Of Dreams - Reincarnation	OK	41575	$1.00
WINGY MANNONE: Zero - Royal Garden Blues	OK	41570	$1.50
MOUND CITY BLUE BLOWERS: You Rascal You - Darktown Strutters Ball	OK	41526	$1.00
JACK PURVIS ORCH: Dismal Dan - Be Bo Bo	OK	8808	$1.50
ED LANG (guitar solos): Jeannine - Add A Little Wiggle	OK	41134	$0.75

Piano Solos

JAMES P. JOHNSON: Harlem Strut - Unknown Blues (FLETCHER HENDERSON)	Black Swan	2026e	$2.00
DUKE ELLINGTON: Swampy River - Black Beauty	OK	8636	$0.75
ROOSEVELT SYKES: 44 Blues - Boot That Thing	OK	8702	$1.00
CHARLIE SPAND: Hastings Street	Para	12863	$1.50
FATS WALLER: My Feelings Are Hurt - Smashing Thirds	Vi	38613	$1.50
PINE TOP SMITH: Pine Top's Boogie Boogie - Pine Top Blues	Vo	1245	$1.00

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COMMODORE MUSIC SHOP

46 WEST 52ND ST. NEW YORK CITY

Metronome's yearly gag record (musically speaking - the proceeds go to the New York union's unemployment fund, which is all to the good) is here again. A year from now it will be listed among the best records of 1941 -- in Metronome. The rhythm section sits uneasily on Buddy Rich's weak drumming, and what interest there is is in the solos. Bugle Call runs them as follows: James for the introductory break, Beneke confined to a break in the first ensemble chorus; then single choruses by Goodman, Higgy, Mondello, Basie, Hawkins, Cootie, Elman and James. Few contribute anything of interest, though Higgy and Hawkins try; and the three trumpets seem to have something to say.

Basie, Christian, Higgy, Hawkins, Cootie, Carter, James, Goodman solo in One O'Clock Jump which is a dead onion compared to the Basie original version, or even Goodman's.Hear it for Carter's alto solo: not particularly hot, but a fascinatingly neat and tasteful piece of improvisation.

ARTIE SHAW Vi 27289
and his Gramercy 5

DR. LIVINGSTONE, I PRESUME?
WHEN THE QUAIL COME BACK TO SAN QUENTIN

Bill Butterfield, trumpet; Artie Shaw, clarinet; John Guarnieri, harpsichord; Al Hendrickson, guitar; Jud DeNaut, bass; Nick Fatool, drums.

Shaw's chamber jazz continues to be incredibly picayune, empty and tasteless. Cute is the word for Art; these sides are unbearably so. Butterfield's fine growl trumpet, and, to be sure, Shaw's not entirely worthless clarinet, are wasted on this stuff.

JOHNNY HODGES BB 11021
and Orchestra

JUNIOR HOP
DAY DREAM

Johnny Hodges' playing is featured all over these two sides by his small Ellington group. Day Dream is a very slow, languishing sax solo in which Johnny displays his big, sweet tone to good advantage once more. The reverse is a thin and jivey jump tune, but Hodges improvises charmingly.

BLUES

THE MIDNIGHT SPECIAL and other Southern Prison Songs, sung by LEAD BELLY and the GOLDEN GATE QUARTET Vi Album P-50

THE MIDNIGHT SPECIAL
HAM AN' EGGS Vi 27266

GREY GOOSE
STEWBALL Vi 27267

PICK A BALE OF COTTON
ALABAMA BOUND Vi 27268

Hardly blues; but those readers who follow blues records for their folk content will be much interested in this excellent Victor album. Lead Belly (who as Huddie Leadbelly has just made some fine blues records for Bluebird) is accompanied by the Golden Gate Quartet, and sometimes by his own guitar, in six rhythmic performances of Southern folk songs. The prison and chain gang, of course, play a notable role in this folk music; hence this album devoted to them. All the songs are good music and well performed, though Grey Goose, Stewball and Alabamy Bound are perhaps the most effective.

LEROY'S BUDDY Fairy Tale Blues
De 7812 Bloody Eyed Woman

TOMMY McCLENNAN My Little Girl
BB 8605 She's Just Good Huggin' Size

Race releases have been arriving infrequently; but these two, are good. Tommy McClennan, the lowdownest blues singer on wax, is his usual self in the two latest sides, and the guitar accompaniment makes equally good listening. Leroy's Buddy (Bill Gaither) is accompanied by pianist Honey Hill on both sides of his new release; Bloody Eyed is a fast blues with excellent boogie piano, while the reverse is, surprisingly, a steal of the Billie Holiday blues, Fine and Mellow.

Jazz Classics

by Robert Quinlisk

CHARLES PIERCE and his Orchestra — UHCA 71-72

JAZZ ME BLUES
I WISH I COULD SHIMMY LIKE MY SISTER KATE

Muggsy Spanier, cornet; Frank Teschemacher, clarinet, 1st sax; Ralph Rudder, 2nd sax, tenor; Charlie Pierce, 3rd sax; Ray Litscombe, piano; Stuart Branch, banjo; Paul Keppler, drums; Ray Siegal, tuba.

More than any other musician, even Beiderbecke with his exaggerated popularity, Frank Teschemacher has had his slightest recorded work searched out and reissued. It is no slight tribute to Tesch's genius that there is clarinet playing of great musical interest (though faults may be found with much of it) on all of the 22 sides now available on reissues.

Commodore, which revived Charles Pierce's Bull Frog Blues and China Boy on its first UHCA reissue, now follows with the same band's Jazz Me Blues and Sister Kate. Since the Columbia Tesch album, to be released this month, will include the Pierce Nobody's Sweetheart (as well as the same Sister Kate), practically all of Tesch's recorded work will be easily available to collectors.

Pierce's orchestra was not only the first with which Tesch recorded, but among the poorest. Assembled by Pierce, a Chicago butcher, for week-end gigs and a Paramount recording session, it consisted for the most part of mediocre musicians and played a half arranged, half Dixieland ensemble style. Tesch was nineteen or twenty years old when these records were made, Muggsy a little older. Muggsy's ensemble lead co-operates nicely with Tesch to give the band such drive as it had, but his solos (far more like Bix than his playing of a year or two later) are below his standard. The principal interest of the sides is in Tesch's solo and ensemble playing.

As Jazz Me Blues begins we find Tesch playing alto, leading the three saxes behind Muggsy's straight lead. Then a chorus for the three saxes alone, led by Tesch through an ensemble which is surprisingly "modern". Muggsy takes the next chorus solo, and is followed by Tesch in an inventive and charmingly melodic clarinet solo. His tone here is much the same as on his later waxings—thin, piercing but expressive, somewhat like Omer Simeon's but less perfectly rounded. This is a far from flashy solo, but so interestingly conceived that it is outstanding just for its melodic line. Tesch was never a great technician, and his background did not give him the feeling for blues and jazz ensemble of a Dodds or Noone; but he did have a unique talent, which expresses itself intensely in the creative things he did with the melodies, harmonies and rhythms of jazz. It is probably true that Tesch played far better in the flesh than on most of his records, and it was surely a ridiculous exaggeration for Panassie to call him the greatest of all clarinets, white or colored; but those who deprecate his ability only display their own lack of an ear for real jazz music.

After Tesch's solo, Muggsy returns to lead the concluding ensemble, this time well backed by Tesch on clarinet. The difference in impact between the first chorus of Jazz Me, played by cornet and three saxes, and the last, improvised by the cornet and clarinet while the remaining saxes provide a quiet background, is one of the ever-recurring illustrations of what makes real jazz band music.

I Wish I Could Shimmy Like My Sister Kate is a Dixieland tune which can be handled with a glorious rock by the right kind of band. Pierce's outfit misses this effect entirely, and perhaps not unintentionally, converting the theme with some fancy arranging and a change of tempo until it's scarcely recognizable. Sister Kate emerges rather battle-scarred through a peculiar first chorus by the saxes (Tesch's lead is prominent), an inconsequent cornet solo and an entirely uninteresting piano chorus. Tesch begins the last chorus solo (again the resemblance to Simeon is noticeable), the band comes in with him towards the end, and he finishes with a few spring flowers by way of a

coda. This side is much inferior to Jazz Me Blues. Pierce's best recording, of course, is Bull Frog Blues.

LUIS RUSSELL and his Orchestra — Co 35690

JERSEY LIGHTNING
THE (NEW) CALL OF THE FREAKS

Luis Russell and most of the best musicians in his excellent orchestra were from New Orleans -- though for Russell himself the Crescent City was only a stop on his road from Panama to Chicago. The New Orleans influence is easy to hear in their records: in Nicholas' clarinet, Allen's trumpet, some of the other men. But one of the great ornaments of the band, Higginbotham, played a highly original kind of solo trombone which was something quite different from the New Orleans tailgate; and in September, 1929, when the two reissue sides were made, the band had left the New Orleans ensemble style behind. Its instrumentation was halfway between the small oldtime bands and the swing bands of today: three brass, three saxes, and four rhythm. Within the limits set by this enlargement, the band played as spiritedly and inventively as possible. Russell's arranging, if not brilliant, was simple, discreet -- and hot. And with several powerful soloists on hand, the results were always interesting.

New Call Of The Freaks (compare it to the older Okeh version and the Victor-Bluebird made by King Oliver with almost the same men) is a composition of some flavor and interest. The theme, a little descending figure in the chromatic scale, soon retreats to become the background for a series of solos by clarinetist Albert Nicholas, trombonist Higginbotham, and Henry Allen's trumpet. After a gang vocal, Charlie Holmes is featured on alto sax and Henry Allen returns to finish the side. Jersey Lightning, though less unified, is perhaps more interesting by reason of exciting and creative playing by Allen and Higginbotham. Holmes' alto is also good, on a smaller scale perhaps. Nicholas' clarinet playing is in good style but not very inspired. And Russell's piano playing is morbidly dull. But much of the credit for this band's work goes to the rhythm section, consisting of Russell, Will Johnson, Paul Barbarin, and that great bass man Pop Foster, who takes a slap solo on Jersey Lightning.

THE RHYTHMAKERS — Co 35841

OH PETER

Henry Allen, trumpet; Pee Wee Russell, clarinet; Joe Sullivan, piano; Eddie Condon, banjo; Jack Bland, guitar; Al Morgan, bass; Zutty Singleton, drums.

WHO STOLE THE LOCK

Same personnel as above, except: Frank Froeba, piano; Pop Foster, bass; and Tommy Dorsey and Happy Caldwell added on trombone and tenor respectively.

This inexplicable cross-coupling makes available two different masters of sides made in 1932 by the Rhythmakers and still available, in reissues from the original masters, on 75-cent U.H.C.A. reissues. The same general remarks I made about another Rhythmakers reissue in my last column (Feb. 7 JAZZ INFORMATION, page 17) apply as well to this one; except that Oh Peter was made by a slightly smaller group, and Who Stole The Lock by a larger one, than the two sides already reviewed. The difference between the old and new masters, in this case, is considerably more noticeable.

The band which made Oh Peter consisted of the Rhythmakers' famous five-piece rhythm section (with Joe Sullivan on piano and Al Morgan's fine bass) and the two horns of Henry Allen and Pee Wee Russell. The original version, reissued on U.H.C.A., begins in brisk tempo with a chorus played in low register by Russell, with Allen's trumpet in the background. Two choruses of Billy Banks' singing follow, accompanied only by the rhythm. A chorus of Joe Sullivan's powerful piano, putting the melody on the keyboard in a style much like Fats Waller's, leads into Henry Allen's trumpet solo. This is a stop-time chorus, single notes placed with rhythmic emphasis while only Morgan's walking bass maintains the four beats in the bar. Pee Wee plays another solo, and two ensemble choruses finish the side. In the new (Columbia) version, the first chorus by Russell plus Allen is backed by two-beat rhythm, and Pee Wee also plays softly behind the vocal. The first major difference is that Joe Sullivan takes two choruses instead of one; and having more room to work in, produces an extraordinarily fine solo. In the following chorus Allen's trumpet joins the stop time brigade to back a solo on the bass; then he plays a chorus of solo trumpet, and leads the final ensemble.

Who Stole The Lock was recorded by the largest Rhythmakers combination: four horns including Happy Caldwell's tenor (there's a real force in jammed ensembles), and the five-man rhythm with Frank Froeba playing piano. Both old and new masters have the same sequence of choruses, and the only differences are in the solos themselves, which are slightly better in the new version. The vocal on this side is by Henry Allen, who sings better than Billy Banks: solos are by Pee Wee, Happy, (his chorus on the new master is specially fine), Dorsey, Froeba (not too good, though the second master is better), Pop Foster and Zutty. Dorsey's trombone chorus, beginning with a long trilled note, is quite good. The ensemble playing is a little shrill, but driving.

FLETCHER HENDERSON Co 35840
and his Baltimore Bellhops

COMIN' AND GOING
HOT AND ANXIOUS

These two sides were recorded May 19, 1931, when both Joe Smith and Jimmie Harrison had left the Henderson band. They were originally issued on Columbia under the Baltimore Bellhops title.

Hot And Anxious is a Horace Henderson arrangement based on familiar blues phrases. One of the riffs in particular has been much disputed lately. Its most recent appearance was as Glenn Miller's composition, In The Mood. This arrangement is slow, simple and fairly good. Rex Stewart takes the first solo on muted trumpet, colorful and imaginative. A rare clarinet solo by Coleman Hawkins follows, in a style similar to Benny Carter's early clarinet work but with uncertain technique. Clarence Holiday plays a good single-string guitar solo. Don Redman's Brunswick record of the same piece, in an almost identical arrangement but faster tempo, is somewhat better. Redman's well-drilled section had more swing and accuracy than Fletcher's, on this recording at least and Shirley Clay's muted solo can compete with Rex's.

The reverse is another relaxed and well-integrated work by Horace Henderson. Ample solos are featured, by Claud Jones (first) and Bennie Morton on trombone, Bobby Stark's trumpet and Russell Procope on alto sax. Stark plays with incisive phrasing and fine tone; and both trombones take masterful choruses. Two of the best sides from Fletcher's top period.

DON REDMAN Co 35689
and his Orchestra

CHANT OF THE WEED
TWO TIME MAN

A reissue of very minor importance is this coupling of two sides by one of Don Redman's early bands. This is not the Brunswick version of Chant of The Weed, but the one (recorded June 17, 1932) which was released on Columbia under the name of Harlan Lattimore and his Connie's Inn Orchestra. The other side was recorded for Brunswick September 16, 1932, and is a new master.

Chant Of The Weed is one of Redman's famous compositions, and has been used as his theme. Heavily arranged with an eye to orchestral effects, it offers nothing but a rather tawdry "weird" mood evoked by reedy tonalities. Redman's alto is featured at length. Two Time Man features five soloists (listed on the label) in short spots. Only Benny Morton's trombone is of much interest. Redman's reciting occupies much of the wax. Perhaps Manzie Johnson's capable drumming on both sides, and Horace Henderson's good piano, deserve mention.

RED NORVO Co 35688
and his Swing Septet

Red Norvo, xylophone; Jack Jenney, trombone; Artie Shaw, clarinet; Charlie Barnet, tenor; Teddy Wilson, piano; Bobby Johnson, guitar; Hank Wayland, bass; Bill Gussack, drums.

Red Norvo's Columbias, like Goodman's and the Teddy Wilson Brunswicks, were pleasant, listenable light swing stuff, usually sketchily arranged in take-your-turn fashion and played by small mixed pick-up groups. The Norvos particularly aim at prettiness rather than exciting music, and succeed very well as a rule. I Surrender Dear is a series of slow, sentimental solos by Jenney, Barnet, Wilson, Shaw and Norvo. The most interesting is Wilson's, characteristically engaging piece of delicately phrased improvisation. Old Fashioned Love opens poorly, with Norvo playing the theme and Shaw adding an obbligato. It doesn't come off, because of the poor balance between the instruments' tones. The rest of the record is a series of medium tempo swing choruses. Charlie Barnet in those days, of course, was a pretty competent imitator of Coleman Hawkins. The sides were recorded in September, 1934.

COLLECTORS' ITEMS

ONE MORE ARCADIAN SERENADERS SIDE

In recent comments on the Arcadian Serenaders' Okeh records (see JAZZ INFORMATION, Jan. 24, 1941, p. 29), writes Gerald L. Simpson of Saginaw, Michigan, one side recorded by this band is never mentioned.

This is Yes Sir, Boss (9411-a) which is on the reverse of Original Dixieland (9412-a), Okeh 40562. It seems to be by the same band, Mr. Simpson writes, and the label credits a piano solo to Johnnie Riddick.

ME NEENYAH - WITHOUT ARMSTRONG

Les Zacheis airmails from Cedar Rapids, Iowa, about the "unlisted Henderson with Armstrong" mentioned By George Blaine in our last issue. The disc, Me Neenyah (Pathe 36213), is the identical one which was called to our attention by Mr. Zacheis in a note published in the June 14, 1940, JAZZ INFORMATION. "I'll stick to my original statement that there are no solos worth mentioning and certainly no Louis", Zacheis insists. "In fact, I'm so convinced of it that I gave the record away!"

The Iowa collector, who made the now famous Claxtonola find in a Cedar City warehouse, also brings forth the answer to a question he himself asked in the March 15, 1940 issue. This concerned a Fletcher Henderson Stardust on Broadway 1441. At that time, Mr. Zacheis explains, he innocently gave the "false" master number (1983); the correct master number is 1231. (See JAZZ INFORMATION, June 7, 1940, for a discussion of the double master numbers sometimes used on Paramount and subsidiary labels.) The Broadway Henderson, then, is none other than the same Stardust issued on Crown 3093; the master numbers are identical. This is the first indication of a tie-up between Crown and Broadway (a Paramount subsidiary.)

Finally, Mr. Zacheis refers us to the mention of Eva Taylor's The Stuff is Here - Crazy Blues, Melotone 13228, in our Dec. 8, 1939 issue. He has the same sides on Banner 33261, and disagrees with the guess line-up offered in J. I. by Walter Trumbley, suggesting instead that this is a Clarence Williams recording group with Higginbotham on trombone and Pop Foster, bass.

MORE ON LUCILLE BOGAN

Bob Sales writes from Louisville with some additions to Bill Love's Lucille Bogan-Bessie Jackson discography (February 7 JAZZ INFORMATION, pp. 19-20) taken from Perfect and Melotone catalogs in his possession.

Black Angel Blues and Tricks Ain't Walkin' (the same coupling appeared on Brunswick under the name of Bogan), by Bessie Jackson, is on Perfect 197. Other additions are: Groceries On The Shelf - Roll & Rattler (Melotone 12485), T N & O Blues - House Top Blues (Melotone 12774), and My Baby Come Back - Superstitious Blues (Melotone 12-899, all by "Bessie Jackson."

Alley Boogie and Sloppy Drunk Blues, mentioned in Love's list on Romeo 5122, also appeared on Melotone 12484 and Perfect 198. Seaboard Blues and Troubled Mind were issued on Melotone 12763 as well as Perfect 0253.

NEW LIST NOW READY. Send card for your copy. Bob Sales, M.E. Taylor Bldg., Louisville, Ky. No Auction!
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REACH FELLOW COLLECTORS AT LOWEST rates in this classified column, appearing spasmodically, at 15¢ per line. Remittance with copy, please.

READERS' COMMENTS

Webster Groves, Missouri...

I have been acquainted with your publication ever since its "birth" but have neglected to subscribe to it, because I could borrow it from some of my friends. This is quite unsatisfactory, however, so I'm enclosing a money order for a year's subscription.

I've always admired your publication and its "uncommercial" outlook, and look forward to receiving it regularly.

Lyttleton M. Tough III

(EDITORS' NOTE: May your tribe increase, Mr. Tough.)

Southampton, England...

As a regular reader of JAZZ INFORMATION, I feel I must write and congratulate you on your finely produced little magazine.

The Collectors Items and discographies are of particular importance, and I sincerely hope that these will be continued as at present. Your record reviews are also good, especially those dealing with race artists, a much neglected part of jazz.

Now, I have one or two suggestions to make. Could you run a discography of Clarence Williams? The Williams discs seem to be wrapped in mystery, and to straighten them out would be a great achievement. Another artist whose early records are obscure is Bennie Moten.

It is hoped to get a Hot Record Society started over here after the war. A certain amount of preliminary work is being done at present.

Wishing you every success,

Albert McCarthy

Baldwin Park, California...

I was introduced to your superb little magazine by way of Dave Stuart's record shop in Hollywood. I have never read anything to compare with it and having found it, I don't want to miss anything to come, especially those reissues.

Walter Sidney's "Blues In Disguise" was the most interesting descriptive definition of jazz I have ever read. I can offer no suggestions for JAZZ INFORMATION; just continue.

Howard A. Dullnig

Big Rapids, Michigan...

I enjoy the biographies very much, but why not write up the stories of some of the famous bands and joints that are historically important interesting. Bands like the Original Creole Band, New Orleans Rhythm Kings, etc. Joints like the old Lincoln Gardens, Three Deuces and others. I think that many interesting stories would result, and I also believe that all the historical background of jazz should be collected and written up, not forgetting the present. An even balance in each issue would be best, I think.

Phil Meinecke

Brooklyn, New York....

Outside of the fact that it is the best jazz magazine in the world, I like JAZZ INFORMATION (Volume Two) because of its clean-cut, neat appearance. The only thing that puts a damper on my enthusiasm is the fact that J.I. rarely appears on time. Good luck to you, and here's hoping you can correct this only serious flaw.

Harold Stern

New Orleans Clarinets -

OMER SIMEON

JOHNNY DODDS

JIMMIE NOONE

ALBERT NICHOLAS

SIDNEY BECHET

EDMOND HALL

BARNEY BIGARD

BIG EYE LOUIS

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JAZZ INFORMATION

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